



## Walt Whitman: A Current Bibliography, Summer 2002

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## WALT WHITMAN: A CURRENT BIBLIOGRAPHY

- Asselineau, Roger. *Miettes et Miracles*. Paris: Collection Saint-Germain-des-Prés, 2002. [Poems, beginning with Asselineau's French translation of Whitman's "Miracles" (8) and including original poems inspired by Whitman: "Walt Whitman, Walt Whitman, / pourquoi avoir abandonné / sans remords à la hache des pionniers / les grands sequoias de Californie, / promis, / sans leur venue, à l'immortalité?" Limited edition of fifty copies; in French.]
- Athenot, Éric. *Walt Whitman: Poète-cosmos*. Paris: Belin, 2002. [Introductory study of Whitman in Belin's "voix américaines" series; chapters include "Le barde américain: parution et réception de *Feuilles d'herbe* en 1855," "Whitman, poète révolutionnaire," "*Feuilles d'herbe*, poème de l'extase," "Le rhapsode de l'Amérique," and "Whitman, poète et prophète"; with short biographical overview (11-16), a conclusion on "Whitman et la postérité," and a brief bibliography (125-126); in French.]
- Bart, Barbara, ed. *Starting from Paumanok* . . . 16 (Winter 2002). [Newsletter of Walt Whitman Birthplace Association, with news of association events.]
- Bennett, Michael. "Frances Ellen Watkins Sings the Body Electric." In Michael Bennett and Vanessa D. Dickerson, eds., *Recovering the Black Female Body: Self-Representations by African American Women* (New Brunswick: Rutgers University Press, 2001), 19-40. [Proposes that, though "they were two very different poets," Frances Ellen Watkins [Harper] (1825-1911) and Whitman "shared a common discursive terrain based on their consuming interest in the intersection between the private bodies of America's inhabitants and the public democratic body of which they were a part—a relationship highlighted and troubled by the struggle over slavery," and argues that the two poets "performed the discourse of bodily democracy, working to transform the performativity of raced and gendered bodies in the United States," though "Watkins sought freedom from the constraints placed on her body by aligning it with larger forces, while Whitman craved the freedom to explore his own body outside of any intervening forces."]
- Blake, David Haven. "Public Dreams: Berryman, Celebrity, and the Culture of Confession." *American Literary History* 13 (Winter 2001), 717-736. [Section 3 of the essay (720-727) suggests that "when it comes to thinking about the import of fame, [John] Berryman's most significant literary predecessor was Walt Whitman, who boldly predicted that the public would defy convention and spontaneously celebrate his work."]
- Bluestein, Gene. "The Emerson-Whitman Tradition and Transcendental Materialism." In Wim Tigges, ed., *Moments of Moment: Aspects of the Literary Epiphany* (Amsterdam, Netherlands : Rodopi, 1999), 137-153. [Examines how "Whitman raises Emerson's theoretical speculations to the level of poetic practice, and brings into being the full power of transcendental material-

ism—the epiphanic moment”; claims that “Whitman’s great epiphany is, according to his strategy, outrageously sexual.”]

Cantoni, Louis J. “Walt Whitman, Secular Mystic.” *Society for the Study of Midwestern Literature Newsletter* 26 (Fall 1996), 16-17. [Proposes that “Whitman’s unshakable conviction” is “that this life can be heaven on earth” if “individuals recognize each other as kindred spirits.”]

Clary, Jordan. “Three Voices: Teaching Stephen Crane, Emily Dickinson, and Walt Whitman.” In Christopher Edgar and Gary Lenhart, eds., *The Teachers & Writers Guide to Classic American Literature* (New York: Teachers & Writers Collaborative, 2001), 2-13. [Discusses ways of teaching these poets to non-traditional students and offers examples of students’ poetic responses to each poet; the section on Whitman (9-13) notes that “teenagers are often especially moved by the exuberance of Whitman’s poetry, by its profusion and spontaneity, but adult students are more inclined to respond to his introspection.”]

Cocks, Harry. “Calamus in Bolton: Spirituality and Homosexual Desire in Late Victorian England.” *Gender and History* 13 (August 2001), 191-223. [Uses “the letters and diaries left by the Bolton Whitman fellowship” to examine how—for Dr. John Johnston, J.W. Wallace, Philip Dalmas, Edward Carpenter, and others associated with the Bolton group—“the peculiar combination of spiritual love of comrades, cosmic consciousness, and a Whitmanesque mysticism provided a space in which something akin to homosexual desire could be experienced without being explicitly expressed,” and concludes that the group “enacted the peculiar English drama of attraction [to] and repulsion from the fascination of homosexual desire.”]

Dacey, Philip. “Models.” *SHR: Southern Humanities Review* 35 (Summer 2001), 254-255. [Poem; part two (“Walt Whitman to Horace Traubel,” 255) imagines Whitman talking to Traubel about Thomas Eakins’s ideas about nude models.]

D’Asaro, Andrea. “In Whitman’s Shadow: Nick Virgilio Bringing Haiku to the People.” *Multitudes* [Journal of the Walt Whitman Arts Center, Camden, New Jersey] (Spring 2002), 6-7. [About Camden, New Jersey, haiku poet Virgilio (1928-1989), who, along with Whitman, “are the two poets people in Camden remember,” according to poet Rocky Wilson.]

Folsom, Ed. “Walt Whitman: A Current Bibliography.” *Walt Whitman Quarterly Review* 19 (Winter/Spring 2002), 193-198.

Frogley, Alain. Review of Lawrence Kramer, ed., *Walt Whitman and Modern Music. Notes* 58 (December 2001), 353-355.

Genoways, Ted. “The Correspondence of Walt Whitman: A Fourth Supplement with Addenda to the Calendar of Letters Written to Whitman.” *Walt Whitman Quarterly Review* 19 (Winter/Spring 2002), 123-147. [Prints thirty-three previously unpublished Whitman letters, with an introduction by Genoways (123-127) and an “Addenda to the Calendar of Letters Written to Whitman” (145-147).]

- Gravil, Richard. *Romantic Dialogues: Anglo-American Continuities, 1776-1862*. New York: St. Martin's, 2000. [Chapter 8, "Discharged Soldiers and Runaway Slaves" (163-185), argues that Whitman "inherited from the Romantics in general, but from Wordsworth in particular, a model of the poem as self-creation" and traces "the dialogue between Wordsworth's poetry and Whitman," pointing out Wordsworthian echoes in Whitman's work and examining at length the resonance between "the Discharged Soldier" section of *The Prelude* and "the Runaway Slave" section of "Song of Myself."]
- Hutchinson, George. Review of Gary Schmidgall, ed., *Intimate with Walt. Walt Whitman Quarterly Review* 19 (Winter/Spring 2002), 187-189.
- Jacobsen, Sally, Gary Walton, and Paul Goodin. "Diane Wakoski on the Whitman Tradition in Beat and Later Poetry: An Interview." *Journal of Kentucky Studies* 17 (September 2000), 64-75. [Edited transcript of an interview conducted in 1989 with Wakoski, who identifies herself as part of "the Whitman tradition," which she sees as "an inheritance from transcendentalism" that really takes hold when "the Beats connect to Whitman."]
- Jensen, Beth. *Leaving the M/other: Whitman, Kristeva, and Leaves of Grass*. Madison, NJ: Fairleigh Dickinson University Press, 2002. [Employing Julia Kristeva's theories of subject formation and language acquisition, explores the "integral role" of the "mother" (not the "biological mother but instead psychoanalytical M/other, the primal or pre-Oedipal M/other") in Whitman's work starting in 1855 and traces the transformation of Whitman's image of the ocean from a "maternal image" to a deific "father."]
- Killingsworth, M. Jimmie. "Whitman and Dickinson." In David J. Nordloh and Gary Scharnhorst, eds., *American Literary Scholarship / 2000* (Durham: Duke University Press, 2002), 61-90. [Reviews scholarship on Whitman (61-76) and Dickinson published in 2000.]
- Krieg, Joann P. Review of Philip Leon, *Walt Whitman and Sir William Osler. Literature and Medicine* 16 (1997), 266-268.
- Laor, Dan. "American Literature and Israeli Culture: The Case of the Canaanites." *Israel Studies* 5 (Spring 2000), 287-300. [Examines the work of Israeli writer and translator Aharon Amir, a "fervent advocate of the Canaanite movement," and examines how Whitman was a key influence on his work, since "already in the 1920s Whitman had become a source of inspiration for Israeli poets searching for a literary mode to express their experience as pioneers in the new land" and since, "for the Canaanites, with their particular affinity for American literature, Whitman was manifestly the bard of the New America," whose work resonated with "the Canaanite consciousness, their deep sense of involvement in an historical process of forming a new and powerful nation in a new and uncharted territory, their ideal of an open society ('I reject none') and, above all, their cult of 'nativity'"; traces Whitman's influence on Amir's poem "The Song of the Land of the Hebrews" and on his essays *Hebrew Melodies*.]
- Leary, Daniel. "The Disappearing Biographer." *American Book Review* 23 (November/December 2001), 19+. [Review of Joann P. Krieg, *Whitman and the Irish*.]

- Loving, Jerome. "In Memoriam: Edwin Haviland Miller." *Walt Whitman Quarterly Review* 19 (Winter/Spring 2002), 199-200.
- Loving, Jerome. Review of Joann P. Krieg, *Whitman and the Irish*. *American Literary Realism* 34 (Winter 2002), 175-176.
- MacPhail, Scott. "Lyric Nationalism: Whitman, American Studies, and the New Criticism." *Texas Studies in Literature and Language* 44 (Summer 2002), 133-160. [Argues that "the history of Whitman's critical reception, especially his canonical apotheosis at the moment that the New Criticism began to inform the project of American Studies, provides us with *the* reifying model of lyric nationalism that has come to shape so much recent literary and general public conceptions of American representativeness," and tracks the origin and history of this lyric nationalism "to the intersection of three trends: the rise of American Studies in the academy; the focus on genre in the value judgments of the New Criticism; and the particular social and political function of literature in the years just following World War II" in order to illustrate "the changing and primary function Walt Whitman has played in post-war attempts to articulate an American literary history"; examines critical works by Leslie Fiedler, F. O. Matthiessen, James E. Miller, Jr., Gay Wilson Allen, Cleanth Brooks, Robert Penn Warren, R. W. B. Lewis, and others.]
- Mariani, Andrea. "The Cultural Significance of Opera in 19<sup>th</sup>-Century America." In Teresa Alves, Teresa Cid, and Heinz Ickstadt, eds., *Ceremonies and Spectacles: Performing American Culture* (Amsterdam: VU University Press, 2000), 82-92. [Concludes with "an extended footnote which pays tribute to Walt Whitman's masterly exploitation of opera."]
- Martin, Cathy. "'Nearer Walt Whitman's perfect man?': Ivor Gurney's American Poems." *Ivor Gurney Society Journal* 7 (2001), 67-80. [Explores Whitman's influence on the work of British poet and composer Gurney (1890-1937) and argues that "Gurney's reading and rewriting of Whitman's poetry is unique" in its focus on Whitman's "civil war poetry and on his use of place names as metonyms . . . that evoke correspondences between England and America"; concludes that "Gurney's reworkings consist not merely of idolatry and admiration, but also acute criticisms."]
- Melnick, Jeffrey. Review of Bryan K. Garman, *A Race of Singers: Whitman's Working-Class Hero from Guthrie to Springsteen*. *Journal of American History* 88 (December 2001), 1170-1172.
- Monteagudo, Jesse. "Wall to Wall Walt." *TWN* [Miami, FL] (January 31, 2002), 25. [Review of Gary Schmidgall, ed., *Intimate with Walt*.]
- Myerson, Joel. Review of Jerome Loving, *Walt Whitman: The Song of Himself*. *Resources for American Literary Study* 26 (2000), 273-276.
- Nicholson, Karen, ed. "Conversations" (Spring/Summer 2002). [Twice-yearly newsletter of the Walt Whitman Association, Camden, New Jersey, with news of association events and members, including in this issue a profile of photographer Duane Michals and his indebtedness to Whitman (1, 4).]
- Perotti, Berto. "Attualità di Walt Whitman poeta della democrazia Americana." *Il Cristallo* [Italy] 43 (April 2001), 54-57. [Briefly suggests Whitman's political relevance in Europe; in Italian.]

- Plum, Jay. "Attending Walt Whitman High: The Lessons of Pomo Afro Homos' *Dark Fruit*." In Harry J. Elam, Jr., and David Krasner, eds., *African American Performance and Theater History: A Critical Reader* (Oxford, England: Oxford University Press, 2001), 235-248. [Suggests ways that "Walt Whitman High School" becomes a racially and sexually symbolic setting for two dramas: "Black and Gay" by Brian Freeman (part of *Dark Fruit*, a performance piece by San Francisco's Pomo Afro Homos) and *Room 222* (a television series on ABC from 1969 to 1974).]
- Price, Kenneth M. Review of Brent Gibson, *An Annotated Walt Whitman Bibliography, 1976-1985*. *Walt Whitman Quarterly Review* 19 (Winter/Spring 2002), 189-191.
- Price, Kenneth M. "An Unknown Whitman Prose Manuscript on the Principle of Aggregation." *Walt Whitman Quarterly Review* 19 (Winter/Spring 2002), 182-183. [Transcribes and discusses a previously unpublished Whitman prose manuscript dealing with the "Central Identity" of the United States.]
- Prince, Joan. Review of Joann P. Krieg, *Whitman and the Irish*. *American Studies International* 39 (October 2001), 93-94.
- Quayum, M. A. "Transcendentalism and Bellow's *Henderson the Rain King*." *Studies in American Jewish Literature* 14 (1995), 46-57. [Cites the main character Henderson's quotation of Whitman's "The Mystic Trumpeter," and claims that Bellow, in *Henderson the Rain King*, "invokes a moral philosophy that is related to the moral philosophy of Emerson and Whitman, . . . an organic view of life [with] faith in the unity of the physical and spiritual, body and soul, reason and emotion, self and society, death and immortality."]
- Randall, Belle. "Donald Davie and Two Ways Out of Whitman." *PNR [PN-Review]* 28 (January-February 2002), 49-51. [Review of Donald Davie, *Two Ways Out of Whitman*.]
- Rojas, Gloria. "Throw Out the Furniture, Rip Out the Curtains: Cather's Whitman and Whitman's Cather." In Merrill Maguire Skaggs, ed., *Willa Cather's New York: New Essays on Cather and the City* (Madison, NJ: Fairleigh Dickinson University Press, 2000), 193-200. [Offers several possible echoes of Whitman in Cather's work, suggesting that both writers were "born of the same great soul."]
- Rudden, Patricia S. "Bartleby on the Ferry: Teaching Melville in Brooklyn." *Melville Society Extracts* no. 121 (July 2001), 7. [Discusses the "unexpected benefits" of teaching Melville's "Bartleby" and Whitman's "Crossing Brooklyn Ferry" in relation to each other.]
- Ruiz, Antonio. "Son of Excess: Cummings, Hyperbole, and the American Adamic Tradition." *Spring: The Journal of the E. E. Cummings Society* 9 (Fall 2000), 73-95. [Examines Whitman and E. E. Cummings as "two 'Adamic' poets" who "share the same vital impulse" and who both have a "hyperbolic imagination": "the Adamic excess is the same in both poets, but not in the way of presenting it."]

- Scharnhorst, Gary. "Rediscovered Nineteenth-Century Whitman Articles." *Walt Whitman Quarterly Review* 19 (Winter/Spring 2002), 183-186. [Reprints previously unnoticed items about Whitman from late nineteenth-century newspapers by "E. K." in the *Springfield Republican*, Richard Maurice Bucke in the *Philadelphia Press*, William Hosea Ballou in the *Chicago Tribune*, and an unsigned piece in the *Philadelphia Enquirer*.]
- Schmidgall, Gary. "Walt Whitman at Home." *Gay and Lesbian Review Worldwide* 8 (September/October 2001), 30-31. [Interview with Schmidgall about his book *Intimate with Walt*, a selection from Horace Traubel's *With Walt Whitman in Camden*.]
- Scholnick, Robert. "'An Unusually Active Market for Calamus': Whitman, *Vanity Fair*, and the Fate of Humor in a Time of War, 1860-1863." *Walt Whitman Quarterly Review* 19 (Winter/Spring 2002), 148-181. [Tracks over twenty references to Whitman, many of them previously unrecorded, appearing in *Vanity Fair* during its three-and-a-half year existence and discusses the cultural significance of the journal in the context of Whitman's life and career.]
- Sill, Geoffrey, and Tyler Hoffman. "The Return of *The Mickle Street Review*." *Walt Whitman Quarterly Review* 19 (Winter/Spring 2002), 200-201.
- Sizer, Lyde Cullen. Review of Roy Morris, Jr., *The Better Angel: Walt Whitman in the Civil War*. *Journal of American History* 88 (December 2001), 1084.
- Strassburg, Robert. Review of Lawrence Kramer, ed., *Walt Whitman and Modern Music*. *Walt Whitman Quarterly Review* 19 (Winter/Spring 2002), 191-192.
- Teichgraeber III, Richard F. "'Culture' in Industrializing America." *Intellectual History Newsletter* 21 (1999), 11-23. [Seeks to suggest the "largely unwritten history of the concept of culture in the industrial era," beginning with Whitman's *Democratic Vistas*, seen here as "one of the most powerful statements of an understanding of culture that is democratic and inclusive, rather than hierarchical and elitist"; reads *Democratic Vistas* in the context of other writers (James Freeman Clarke, Richard Ely, W.E.B. DuBois) who were writing about "self-culture" in an era when "new cultural institutions" were being created at an unprecedented rate and "the American rhetoric of culture" was developing.]
- Wardrop, Daneen. Review of Vivian Pollak, *The Erotic Whitman*. *Criticism* 43 (2001), 365-368.
- Warren, Jim. "Whitman Land: John Burroughs's Pastoral Criticism." *ISLE [Interdisciplinary Studies in Literature and the Environment]* 8 (Winter 2001), 83-96. [Views Burroughs as "an important inheritor of the tradition of Emerson, Thoreau, and Whitman," and re-examines "Burroughs's relationship to Whitman from an ecocritical perspective," noting that "the overwhelming majority of [Burroughs's] critical essays treat Whitman from an ecocritical point of view"; analyzes Burroughs's writings on Whitman from *Notes on Walt Whitman* (1867) through *Whitman: A Study* (1896), arguing that "Burroughs mingles his critical perspective with Whitman's poetic voice" as he seeks "to read Whitman's poetry as a landscape."]



Webb, Byron. "To Whitman." *Western Humanities Review* 55 (Fall 2001), 116. [Poem, beginning "Old man, / I've stood at the edges of seas, too."]

West, Cornel. *The Cornel West Reader*. New York: Basic Civitas Books, 1999. [Chapter 42, "On Walt Whitman" (489-491), claims "it was only Whitman in his day who took up the exciting yet frightening risk of living, thinking, and feeling democratically; for him, democracy had deep ontological, existential and social implications"; calls *Democratic Vistas* "a classic in the defense of individuality and social justice."]

West, Michael. *Transcendental Wordplay: America's Romantic Punsters and the Search for the Language of Nature*. Athens: Ohio University Press, 2000. [Chapter 11, "Whitman's Experiments with Language" (370-401), traces Whitman's fascination with language—especially "Native American names" and "body language"—and examines how "from his preoccupation with linguistic fixity and fluidity this uncouth Romantic ironist distilled an utterly original rhetoric"; Chapter 5, "Copyrighting Etymological Ecstasy," has one section ("Three Ramblers among Words—Whitman, Thoreau, and William Swinton" [171-182]) that assumes Whitman's co-authorship of Swinton's *Rambles among Words* and examines that book in relation to Whitman's poetry.]

Whitman, Walt. *Feuilles d'herbe*. Paris: Albin Michel, 2001. [Selections from Roger Asselineau's French translation of *Leaves of Grass*, with a preface by Philippe Delerm (5-12) and illustrations by Michele Ferri.]

Whitman, Walt. *Leaves of Grass and Other Writings*. Norton Critical Edition. Revised second edition, ed. Michael Moon. New York: Norton, 2002. [An expanded and revised edition of the original Norton Critical Edition (1973), edited by Sculley Bradley and Harold W. Blodgett, which in turn was an expanded edition of the New York University Press *Leaves of Grass*, Comprehensive Reader's Edition (1965); Moon adds a preface (xxi-xxii), lightly revises the explanatory footnotes, adds the complete text of the 1855 *Leaves of Grass* (662-751), includes transcriptions (made by Hershel Parker) of Whitman's original "Live Oak, with Moss" poetic sequence (752-756), includes excerpts from *Democratic Vistas* (757-773) and *Specimen Days* (774-782), replaces a manuscript facsimile of "Crossing Brooklyn Ferry" with a facsimile from an early Whitman notebook ("I am the poet of slaves," 789); replaces early criticism of Whitman by George Saintsbury, Barrett Wendell, Basil De Selincourt, Van Wyck Brooks, John Cowper Powys, Lewis Mumford, Vernon Louis Parrington, Henry Alonzo Myers, and Cesare Pavese with critical excerpts from Fanny Fern, Henry David Thoreau, Anne Gilchrist, Oscar Wilde, and Henry James; replaces more recent criticism by Richard Chase, Gay Wilson Allen, Iwao Matsuhara, Malcolm Cowley, V. K. Chari, Roger Asselineau, Karl Shapiro, Bernice Slote, Denis Donoghue, Anthony Burgess, Kenneth Rexroth, Horace M. Kallen, and Harold W. Blodgett with critical excerpts and essays by David S. Reynolds, Karen Sanchez-Eppler, Michael Moon, John Irwin, Allen Grossman, and Betsy Erkkila; updates Selected Bibliography (905-906).]



Zavatsky, Bill. "Poets to Come: Teaching Whitman in High School." In Christopher Edgar and Gary Lenhart, eds., *The Teachers & Writers Guide to Classic American Literature* (New York: Teachers & Writers Collaborative, 2001), 80-109. [Offers suggestions for teaching Whitman at the high-school level, including making lists of the "elements of Whitman" and proposing "techniques for imitating Whitman"; argues that high-school textbooks should include more Whitman, and looks at how poets have responded to Whitman.]

Unsigned. Brief review of Gary Schmidgall, ed., *Intimate with Walt. American Literature* 74 (March 2002), 200.

Unsigned. "Whitman's Influence on Modern Poetics." *Multitudes* [Journal of the Walt Whitman Arts Center, Camden, New Jersey] (Spring 2002), 4-5, 8, 10, 12-13, 15-16, 18-24. [Panel discussion (at the Walt Whitman Arts Center) initiated by a reading of Whitman's "A Noiseless Patient Spider" and focusing on Whitman's "influence on modern and post-modern poetry and poetics"; participants include Anselm Hollo, Jack Collom, Heather Thomas, Rachel DuPlessis, Jana Osman, and Bob Perelman.]

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